

The Alberta School

A Magazine for Classroom Service

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EDITORIAL

ARTISANS OR ARTISTS

Apropos of the recent discussion at the A.E.A. Convention on the subject of "Administrative Units", it may be said that in the field of school administration two theories are at the present time contending for supremacy.

The older theory, still favored in England and Scotland, regards the classroom as the centre of interest in education. Proponents of this view maintain that "the school functions primarily in the classroom contacts of the pupils with one another, and with the teacher"; and that the nature of those contacts, and the atmosphere of the classroom are the vital things in a school system.

The other theory, which to a large extent dominates American school-systems, finds the centre of educational interest in the office of the administrator. In this view, it is important that the "brains" of a school system be concentrated not in the teaching staff but in the supervisors, inspectors, and administrators. Classroom teachers, in other words, require only sufficient intelligence to carry out effectively the orders of their superiors. They must be artisans, but it is better both for themselves and for "the system" if they are not artists.

The latter theory seems to have shaped the school systems of many large American cities during the last two decades, and has the staunch support of some outstanding educationists, of whom we may mention Dr. E. P. Cubberley of Leland Stanford University. Since America is said to be the happy hunting ground of "the educational expert", and since, as the editor of the "Saturday Evening Post" himself admits, "the whole national emphasis has been on the industrial and commercial", one naturally expects that American school systems will become assimilated to the great industrial organizations of the United States, in which thousands of operatives are under the direction and control of foremen and managers and engineers and technicians. One may also expect that in any country where, as in America, the state

undertakes the immense task of supplying complete facilities for vocational, technical, or academic education to every boy or girl in the land, there will be much difficulty in financing so vast an enterprise, and in finding an adequate number of trained teachers who will be content with a comparatively low status and scale of pay. The tendency will be to have a few highly-paid administrators, and many low-paid operatives.

However one may account for this situation, the fact is that we have two mutually repellent views of the function of a classroom teacher. According to the one view—the “Mark-Hopkins-on-one-end-of-a-log” theory,—the personality, skill, and intelligence of the teacher actuate with vitality the work of his classroom; according to the other, the teacher’s function is to do what he is told by a high-powered administrator, whose intelligence and efficiency furnish the drive for the whole “system”.

This latter view, as we have seen, has rather eclipsed the former in the United States. In Canada, and perhaps with more caution in the Old Country, there is a tendency to follow the lead of American educational administrators, but not so far that professional skill in a teacher is not still regarded as the most important factor in a system of education. The latter view it was that informed the regimented educational system of pre-war Germany, but in the Germany of today militarization of system has been abandoned. In its place may now be found spontaneity and freedom, which, in the opinion of Professor O’Shea of the University of Wisconsin, “are more favorable for mental and nervous health and stability”.

Even in America there are signs of a coming reaction against regimentation.

For one thing, the interaction of conflicting schools of psychologists has produced some attrition and qualification of the doctrine of “specific response”, and of the so-called “animal training” theory of education. The mechanistic view of the learning process has not stood the “acid test”. Learning turns out to be such an extremely complicated process that it cannot be ordered effectively at long range by a school engineer seated in a swivel chair. A great deal has been found to depend on the manipulative skill of the teacher.

And from the viewpoint of practical results, it may be stated that the tendency to stifle a teacher’s initiative and impose on him a type of supervision that—to quote a Chicago teacher—“makes for mechanization and rigidity in every phase of school life”, is regarded by some leading American educators as disastrous.

The public schools of the big cities, says John Dewey of Columbia University, “are, by and large, big scholastic factories, efficiently managed for the American commercial

specialty—mass production of standardized products at low cost.

“In the name of scientific administration and close supervision, the initiative and freedom of the actual teacher are more and more curtailed. By means of achievement and mental tests carried on from the central office, of a steadily issuing stream of dictated typewritten communications, of minute and explicit syllabi of instruction, the teacher is reduced to a living phonograph.

“In the name of centralization of responsibility and of efficiency and even of science, everything possible is done to make the teacher into a servile rubber stamp.”

So also Professor Kilpatrick of Columbia: “How can you expect teachers to think when they are tied hand and foot? To tell a teacher what she shall teach and when she shall teach it, and to count success to be only and exactly that children shall successfully pass these mechanical subject-matter tests—all this I say is to treat a teacher as a factory operative.”

It is not unlikely that the present-day practice of effecting economy in school administration by increasing a teacher's “pupil load” and giving him larger classes to manage comes from a misconception of the teacher's true and proper function. If teaching is merely herd drill, then, of course, the size of a teacher's class need be limited only by the seating capacity of his classroom, and the number of units of nervous energy he has to exchange for his monthly stipend. But if a teacher is to minister to the individual needs and abilities of his pupils by personal contact with those pupils, it is difficult to see how it can be economical to make his working conditions impossible.

Sooner or later we must face the question: Are teachers artisans or artists?

HOKUM

This age may not be pre-eminently the age of hokum, but it is at least difficult to conceive of one that could lay a better claim to that distinction.

For the purveyors of hokum are now even more numerous than tag days and filling stations. They are on the air, day and night. They have seized our press, our magazines, and our “best sellers”. They profane the sacred precincts of our temples, they monopolize our smoking-cars, they worm their way into our clubs, they occupy the next stool at every lunch-counter.

Unless Thomas Edison or Henry Ford can do something to deliver us from the body of this death, we shall have to turn this country over to Mussolini; for hokum seems to be endemic in democracies.

Not much can be done by way of alleviating the present posture of affairs until we determine whether hokum is

really a disease or is only a symptom. Professors of abnormal psychology tell us that hokum is symptomatic of the paranoia of democracy. The theory runs something like this. The greatest thing in the world—Professor Jastrow's word for it—is self-importance. Now eighty-five per cent. of the American people—so the apostles of the new snobbery gravely inform us—are of subnormal intelligence. This great-shortage of intelligence causes a direful lack of self-importance. Ergo, the compensating mechanism of wish-fancies, and the paranoiac behavior of the god Demos. The inferiority-complexes of millions give the hookumsters and kibitzers their splendid opportunities for service: that of transforming baser mettle into gold. Hookum is the psychic elixir by which all men achieve the same stature. "As a man thinketh so is he."

Whence it comes that the psychologists interpret many of the beliefs, creeds, and loyalties of our social, economic, and political life as mechanisms of wish fulfilment, and the wish is always for power and self-importance. But the trouble with this explanation of hokumistic phenomena is that psychologists themselves are suspect. Verily, were not they themselves the original apostles of hookum? And do not some of their clan gather in a rich harvest by imparting to aspiring laymen such things about "power", and "will", and "success", and other "esoteric mysteries" of the "art of complete living", as can be found in one good text book at a tenth of the price, or in any well-stocked library for the bare effort of turning a few pages. When these specialists do not touch their novitiates by personal contact, they give absent treatment by selling correspondence courses and sets of books. Not a magazine issues but carries the story of an insufferable bore named "Jim", who has acquired the trick gathering up the stray ends of a flagging conversation, and of winning the undying gratitude of his hostess by carrying the full load for the rest of the evening,— and all through giving but five minutes of each of his busy days to a perusal of the guide-book.

What can our schools do to check this alarming spread of hokum? Can we train the on-coming generation to think critically and open-mindedly, and so place it on its guard against the insidious machinations of hokum-mongers? Surely something could be done to show our boys and girls the part that is played in modern life by mass suggestion, and propaganda, and specious advertising. They could be taught to recognize all of the common or garden varieties of hokum, and to understand some of the social and economic mechanisms by which their thinking is controlled.

To produce this result, our schools must have a curriculum more firmly based than at present on the situations of actual life; and classroom activity must make a stronger appeal to individual initiative. But most of all must they

inculcate a genuine reverence for truth, and the courage to seek it wherever it may be found.

Hokum is perhaps not a new or modern phenomenon; but its increasing prevalence goes to show that modern man is feeling the strain of civilization. This point in social education we cannot well afford to overlook.

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THE MONTHLY OUTLINE

JUNE

GRADE VIII.

Arithmetic:—Complete mensuration, pages 200-205, and review problems on all the year's work from page 217 to the end. Rapid calculation.

Composition:—As in the lessons of this issue.

Literature:—As in the lessons of this issue. Review the literature selections preparatory for the examinations.

History:—Review.

Grammar:—Review.

Agriculture:—Poultry. Review the course for the year. Complete notes and review questions are provided in our "Lessons in Agriculture for Grades VII and VIII".

Geography:—Review.

Hygiene:—Review based on the topics of the course, page 58.

Spelling:—Review of the lists.

Art:—Exercise X of the course.

Writing:—As in previous months.

GRADE VII.

Arithmetic:—Review following the topics of the course, page 158. Questions as in the text, pages 84-117. Rapid calculation.

Literature:—Review the memorization and the literature selections of the spring term.

Composition:—As in the lessons of this issue.

Grammar:—Topics and exercises as in the text, pages 1-84, reviewed, especially the parts of speech.

Spelling:—The lists reviewed.

History:—Review of the parts of the text prescribed. If the topics of the course are being followed, complete notes and questions are given in the previous year's issues of this magazine.

Geography:—Review Europe, Asia and Africa, as outlined in the course.

Agriculture:—As in Grade VIII. See our "Lessons in Agriculture".

Hygiene:—Complete the review following the topics of the course.

Art:—As outlined in Exercise IX.

Writing:—Review exercises.

GRADE VI.

Arithmetic:—See our "Exercises in Arithmetic for Grade VI". Complete the course.

Literature:—The topics of the course have been completed. Review, especially of the prescribed memorizing, and literature selections. The Supplementary Reading need not figure in the reviews.

Composition:—See our "Manual for Composition for Grade VI", or the lessons of the June number of this magazine for 1927.

History:—As in the lessons of this issue. Review.

Nature Study:—The Mosquito. Three Spring Flowers. See the June issue, 1927.

Geography:—Complete the review following the topics of the course.

Hygiene:—Effects of alcohol and tobacco.

Writing:—Review exercises.

Art:—Exercise X of the course.

GRADE V.

Arithmetic:—Review fractions, areas, bills and accounts. Drill in rapid calculation to attain standards of accuracy and speed.

Literature:—Review, especially of the memorization and literature selections.

Supplementary Reading:—Review a few of the most familiar selections.

Composition:—As in our "Manual for Grade V", completing the lessons, or the text, pages 1-51, review.

Spelling:—Review of the lists.

History:—Stories of Heroes. See the June issue, 1927.

Writing:—Review exercises.

Nature Study:—As in the lessons of this issue.

Geography:—Brief reviews.

Hygiene:—Review the topics of the spring term.

Art:—Exercise X of the course.

GRADE IV.

Arithmetic:—Denominate numbers, notation, problems in a review.

Literature:—Review the memorization and literature.

Composition:—As in the text, pages 115-119.

Spelling:—As in previous months.

History and Citizenship:—Confederation. The King's Birthday. Review.

Writing:—Review exercises.

Nature Study:—Ladybird. Dragonfly. Plants in window and garden under observation.

Hygiene:—Brief reviews following the topics of the course.

Geography:—As in the lessons of this issue.

Art:—As outlined in Lesson X of the course.

GRADE III.

Review of the year's work in all the subjects, except that in Nature Study, the topics of the lessons as given in this issue may be taken up.

GRADE II.

Review, striving to attain with each pupil the minimum standard as given in the course. In Nature Study, naming flowers, birds and insects, should be the chief feature of the course.

GRADE I.

Review all the subjects except that in Reading, a new supplementary reader may be used, and the alphabet taught. In Nature Study interesting flowers, birds, and insects should be talked about.

PROMOTION REQUIREMENTS

It is advised that the teacher have some definite plan of making promotions which will appear fair and impartial to all concerned. Test examinations are advised for Grades III, IV, V, VI, and VII, to be written while Grade VIII is writing on the Departmental examinations. The requirement for promotion should be 50% of the total, and 33% in Arithmetic, Composition, Spelling and Reading.

Sets of examination papers suitable for Grades III and IV are printed in this issue. In marking these considerable leniency should be observed owing to the inexperience of the pupils at this age. The following points might be noted in this connection:

1. Writing should be marked on the spelling paper, and should take account of neatness, regularity and legibility.

2. Errors in spelling should not be considered on any other but the spelling paper.

3. In all subjects, credit should be given for what is correct in any attempted answer.

4. Rapid calculation in the simple rules should be included in the tests.

Your SUMMER VACATION

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SCHOOL ATHLETICS

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HOW TO TRAIN FOR WEIGHT EVENTS

It is just as essential to have all parts of the body in good physical condition to make a success in the weight events as it is in the case of running and jumping, to which reference was made in the April and May issues. Hence it is advisable to do a certain number of the exercises recommended in those issues. All muscles in the legs, body and arms should be in the very best physical condition. Muscles alone are not sufficient to make a successful weight thrower, as the contestant must have sufficient practice and training that all the muscles of the body can be put into action at the right time. While in the case of running and jumping, it is usually advisable to have the contestant reduce in weight to a certain extent, this requirement is not so essential in the case of the weight events.

For high school pupils the only weight events that are advisable are: Putting the Shot, Throwing the Discus; and Throwing the Javelin (this is not a weight event, but it is frequently included in Championship contests). It might be interesting to note certain other weight events which are not usually included as championship events, but which are frequently included in athletic contests: Throwing the 56 lb. weight for distance; Throwing the 56 lb. weight for height; Throwing the 28 lb. weight for distance; Tossing the caber. These last four events are usually included in athletic contests put on by Scottish organizations.

Throwing the 16 lb. hammer is another weight event which is usually included in all championship programs but owing to the danger which results from having inexperienced people throw the 16 lb. hammer, it would be unwise to have it practiced on the school grounds where a number of children are playing.

Reference here will only be made to the Putting of the Shot, Throwing the Discus and Throwing the Javelin, but as these are typical of other weight events, the method of training for these can be adapted, to some extent at least, for the other events. In practicing throwing the discus or javelin the coach should be very careful that no pupils are on the grounds any where near where the discus or javelin may land. Experience has shown that the person beginning to throw the discus or javelin has little control as to where they are going when he delivers them.

RULES FOR THROWING THE 16 LB. SHOT

1. The put shall be made from a circle 7 feet in diameter.
2. The shot shall be put from the shoulder with one hand only, and it must never be brought behind the shoulder.
3. In the middle of the circumference at the front half shall be placed a stop-board four feet long, four inches high, and firmly fastened to the ground. In making his puts, the feet of the competitor may rest against but not on top of this board.
4. A fair put shall be one in which no part of the person of the competitor touches the top of the stop-board, the circle, or the ground outside the circle.
5. The measurement of each put shall be taken at the circle from the nearest mark made by the fall of the shot to the inside of the circumference of the circle on a line from the mark made by the shot to the centre of the circle.
6. Foul puts and letting go the shot in making an attempt shall be counted as trial puts without result.
7. Each competitor shall have three trial puts and the best four shall have three more. Each competitor shall be credited with the best of all his puts.
8. The use of a harness for the hand composed of a leather strap around the wrist and small fingers from the wrist across the palm of the hand around each finger shall not be permitted. No device of any kind which can be used as a support in aiding to put the shot shall be allowed.

Different coaches suggest different methods for training in putting the 16 lb. shot but all leading coaches bring out the following ideas:

The competitor stands at the back of the ring and having taken one or two hops on the right foot turns and lands on his left foot from which he springs forward and delivers the shot over the right foot which has then come up to the stop-board. The competitor should aim to secure force in his delivery by four methods:

1. Making speed during the forward movements of the body.
2. Obtaining an added force due to a half turn in the body just before putting the shot.
3. A push exerted by the hand as the shot leaves it.
4. A push due to the exertion of the arm at the elbow.

In putting the shot most competitors plan to have it go at an angle of 45 degrees to the ground. Pupils experience considerable difficulty in making the turn which enables them to put the shot over the right foot, but practice will overcome this difficulty and the coach should be on guard to check this error at the very beginning. The smaller pupils should use an eight lb. shot, those from 100-135 lbs. should use a twelve lb. shot, while those over 135 lbs. could use a sixteen lb. shot.

STUNTS

The following exercises or stunts provide considerable amusement when practicing to put the shot:

1. Put the shot with the left hand instead of the right.
2. Throw the shot over the head; this is done by facing the opposite direction to which the shot is to be sent and then throwing it backwards over the head as far as possible. (Most pupils can throw the shot over their head about the same distance as they can put it in the usual way.)
3. Throw it between the legs. The competitor stands with his toes to the ring and holds the shot with both hands, which are placed behind the calves of the legs. The shot is then thrown forward as far as possible. (Some pupils will throw a 12 lb. shot about 12 feet.)

One of the best exercises for the weight events is practice with the punching bag.

THE JAVELIN

The modern athletic exercise of javelin-throwing is a revival of the ancient use of this weapon. The javelin as used by the ancients was a heavy spear employed in hunting or in war. In the Roman legions the first two lines were armed with these, each man being provided with two, the one to be hurled at the enemy, the other to be retained for hand-to-hand fighting and defence against cavalry. The Goths and other barbarian people also used the javelin in war. Throwing the javelin was a matter in which the warriors of that time were given special training and the most skilful were acclaimed and honored as champions. The grace, poise, and strength developed by practice in javelin throwing has caused its revival in recent years, particularly in connection with the Olympic contests.

RULES FOR THROWING THE JAVELIN

1. The throwing shall take place from behind a scratch line properly marked, which shall be a board $2\frac{3}{4}$ inches in width and 12 feet (3.66 meters) in length, sunk flush with the ground.
2. The javelin must be held at the grip.
3. No throw shall be counted in which the point of the javelin does not strike the ground before any part of the shaft.
4. The throw is measured from the point at which the point of the javelin first strikes the ground to the scratch line or the scratch line produced.
5. Each competitor shall have three trial throws, and the best four shall have three more. Each competitor shall be credited with the best of all his throws.

6. The thrower must not place his foot or feet upon the board.
7. In javelin throwing the competitor must not cross the line until his throw has struck the ground.
8. Only javelins provided by the committee in charge of the games can be used in championship competition.
9. In throwing the javelin, if the javelin breaks while in the air, it shall not count as a trial.

In throwing the javelin the aim is to get the javelin gliding through the air so as to make the resistance due to the air as small as possible. Most beginners experience difficulty in getting the javelin to stick to the ground when it lands, but practice will overcome this difficulty. A throw of 90 to 100 feet is fairly good for a high school pupil, but a good thrower will hurl a javelin approximately 185 feet.

Doral Pilling of Cardston, Alberta, is the outstanding Javelin thrower in Canada, and will likely represent Canada at the Olympic Games this year.

THE DISCUS

The discus was originally a circular plate of stone or metal which was used by the Greeks for throwing as a gymnastic exercise. The ancient discus weighed from 4 to 5 pounds, and was sometimes in the form of a quoit, through the hole in which a leather thong was passed to aid in throwing, and sometimes of solid form as we use it. The sport of discus throwing is repeatedly mentioned by Homer. It formed part of the Pentathlon, or five major contests of the Olympic games. The attitude of the restored statue of the discus thrower, pictures of which will be familiar to the reader, is considered to be an error on the part of the modern artist.

Throwing the discus was introduced into the Olympic games at Athens in 1896, and it has become a popular athletic exercise, especially in America. The discus must be of smooth hardwood without finger-hold, and having a steel ring on the outside. The centre is weighted with discs of lead covered with polished brass plates. Its weight must be $4\frac{1}{2}$ lbs., its diameter 8 inches, and its thickness at the centre 2 inches.

RULES FOR THROWING THE DISCUS

1. The discus shall be thrown from a circle 8 feet $2\frac{1}{2}$ inches in diameter.
2. All throws, to be valid, must fall within a 90 degree sector marked on the ground.
3. It shall be a foul throw if the competitor, after he has stepped into the circle and started to make his throw, touches with any part of his body or clothing the ground

outside the circle before the discus strikes the ground. It shall also be a foul if the competitor steps on circle.

4. The measurements of each throw shall be made from the nearest mark made by the fall of the discus to the inside circumference of the circle on a line from such mark made by the discus to the centre of the circle.
5. Each competitor shall have three trial throws, and the best four shall have three more. Each competitor shall be credited with the best of all his throws.

The beginners will find the discus a very difficult article to throw. It should be held flat in the hand and delivered so that it glides through the air. In throwing the discus one or two turns should be taken. Most Canadian throwers use one turn only, while a number of the competitors at the Olympic Games at Paris, 1924, used from a turn and a half to two turns. While some competitors deliver the discus from the little finger, most coaches recommend that it should be delivered from the fore finger. A good distance for a high school pupil to throw the discus is 100 feet, but experienced athletes will throw it from 150 to 180 feet.

In practising the shot put and throwing the discus the pupil should plan to use the distances specified in the rules so that he becomes accustomed to the distance allowed in competition. He should aim to get as near the stop-board as possible and not foul.

ALL SCHOOLS SHOULD SUPERVISE THE PLAY OF CHILDREN

One of the greatest of our problems is the welding together of the different peoples who have settled together in the community. The process of unification is difficult with the adult population, but with the children there is no such obstacle, for the dominant thing in the life of the child of every nationality, race, or social class is play. This is the common ground on which all juveniles meet on equal terms. It is for the teacher to see that all children are encouraged to take part in the children's games, to suggest or teach games to the various groups, and to see that the "rules of the game" are observed. It may not be exaggeration to say that this is the greatest work in nation building which it is the privilege of any individual to be called upon to perform. Particularly is this true in many of the newer districts of the west.

PUBLICITY SUGGESTIONS

The nature and importance of the playground activities should be brought before those who are in control of the affairs of the school. Usually all are very appreciative of the work of the teachers in this connection, and prominent citizens, the press, professional men, service clubs, the women's organizations are glad to act as patrons of any

movement of this kind. One of the most useful forms of display is to have in the month of June an event called "Parents' Day" or else a "Playground Festival". A special programme should be prepared, and invitations sent to the parents through the children. The programme will consist of the regular activities carried out in a systematic way, together with some special forms, such as saluting the flag, singing a patriotic song, some folk dancing in which colors of ribbons, sashes, or middies are used to provide the artistic setting. An address by a prominent patron of the movement will be suitable, also.

SOME QUOTATIONS ON THE SUBJECT OF PLAY

"Schooling that lacks recreation favors dullness."—G. Stanley Hall.

"Men grow old because they stop playing."—Gulick.

"He who breathes best lives best."—R. J. Roberts.

"All students of child life agree that the play life of the child can be divided into three periods; these are the period of dramatic impulse up to the age of six, the period of self-assertiveness, or the Big Injun age, up to ten or twelve, the period of loyalty, when boys form gangs and girls chum together."—E. B. Mero.

"It is doubtful if a man ever accomplished much in his life work without having reached a play interest in it."—G. E. Johnson.

"It is my desire to become a Camp Fire Girl and obey the law of the Camp Fire, which is: Seek beauty; Give service; Pursue knowledge; Be trustworthy; Hold on to health; Glorify work."—C. F. G. Pledge.

"On my honor I will do my best:

1. To do my duty to my God and my country, and to obey the scout law;

2. To help other people at all times;

3. To keep myself physically strong, mentally awake, and morally straight."—The Boy Scout's Promise.

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PROMOTION TESTS

PROMOTION TESTS FOR GRADES III. AND IV.

Elementary Science—Grade III.

- 15 1. Name five wild flowers, five native trees, five wild birds which are found in Alberta.
- 10 2. Where are muskrats usually found? What is their food? Tell about their homes in winter. Why are they trapped by hunters?
- 4 3. What is the danger of the fly to us?
- 8 What are the differences between butterflies and moths?
- 4 How many legs have spiders? How many have flies?
- 2 4. In what direction does the school-house face?
- 6 How is the North Star found?
- 16 5. Tell in very few words what these are or draw pictures to show what they are: island, strait, bay, valley.
- 10 6. Where are these used for travel: the camel, dogs, canoes, ships, reindeer?
- 25 7. A science note book prepared by the pupil, or other project in connection with the subject will be given credit as 25 % of the paper.

100 marks.

Art—Grade III.

- 25 1. Draw with lead pencil or with wax crayon the wild rose or wild lily, or other flower which the teacher has given you to draw. Place it first before you in an interesting position.
- 25 2. Make a heavy black border around the edges of a sheet of drawing paper and print in the space within it the words: Skating Tonight at the Town Rink. Children free.
- 25 3. Name three pictures you have studied in class this year. About one of these tell what you see in the picture. Tell about what you liked in one of the pictures.
- 25 4. Collection of the year's work in art.

Literature—Grade III.

- 20 1. Quote any four of the following:
Under a toadstool crept a wee elf (6 lines).
Spring is the morning of the year (4 lines).
Pippa's Song.

- O hush thee, my baby (4 lines).
 At evening when the lamp is lit (8 lines).
- 16 2. Tell how James Watt first thought of his steam engine.
- 16 3. Tell about the kind acts of Florence Nightingale while she was a child and when she grew older.
- 17 4. What two things are told of Nelson when he was young to show that he was brave? For what is Nelson famous?
- 16 5. Tell how Robinson Crusoe was left on the island, and tell what he saved from the wreck.
- 15 6. From what story or lesson are these taken:
 "She picked up a fan and began to fan herself. As she did so she found she was growing smaller."
 "Drink this. Thy necessity is greater than mine."
 "Go down the steps," said the magician, "and you will see a door that leads into three great halls, one opening into the other."
 "Up jumped the little white lady in her bed, and, seeing Tom, began to scream."

Reading—Grade III.

SILENT READING

- 40 Pupils will open their readers at page 109, Saint Valentine, and will read the first page carefully so that as much of the story as possible will be remembered. Then they will answer the following questions which will not be shown them till the reading is finished. All answers will be single sentences. Time for reading, seven minutes.
1. Who was Saint Valentine?
 2. At what time did he live?
 3. What good work did he do?
 4. What did he tell the children?
 5. What wild creatures loved him?
 6. Why did they love him?

ORAL READING

- Pupils will read aloud two selections from the reader, one prose the other verse, each of sufficient length to judge the following:
- 30 1. Naming the words, and clearly rendering the meaning.
- 10 2. Position of body, rate of reading, tone.
- 20 3. Expressiveness.

Language—Grade III.

- 20 1. Write these out putting in the word "did" or "done" correctly:
 I——my work.
 Jimmy has——his work.
 Who——that?
 He paid me for the work I——.

- 20 2. Tell how to do one of these:

Make soap bubbles.

Make a swing.

Make a whistle.

- 22 3. Answer this letter:

Dear Mary:

Let me know if you can come to my birthday party tomorrow. I want you to come and play one of your pieces on the piano for us.—Fanny.

- 20 4. Write four words that begin with un.

- 18 5. Write a sentence using each of these words correctly (six sentences):

to, by, into, at, well, were.

Spelling—Grade III.

The teacher will dictate, explaining the meaning where necessary:

- 50 1. dream, heat, across, third, tail, former, mile, certain, wish, warm, gather, over, easy, busy, yesterday, wide, power, laugh, early, might, born, south, Mr., money, daughter, moon, wash, page, pair, move, sleep, yellow, stay, small, picture, anything, afternoon, clean, should, quiet, die, bridge, until, careful, iron, almost, fruit, which, learn, piece.

- 50 2. My desk is near the back of the room.
The man struck his horse with a whip.
The stable is in the field near the pump.
The duck flew to the pond a number of times.
I am fond of honey, candy, and pie.
(One mark off for each error.)

Arithmetic—Grade III.

- 6 1. Write these numbers in words:
7000 65000 37492
- 8 2. Write the figures for these: XLI, XXVIII, LXIV, XCV.
- 10 3. Multiply 6748 by 426992
- 10 4. Multiply 2734 by 7.19138
- 10 5. Divide 21365 by 5.4273
- 10 6. Divide 84327 by 8.10540-9
- 5 7. How many pints are there in 14 quarts?
- 5 8. How many gallons of milk are there in 8 quarts?
- 10 9. How many inches in a foot?
How many feet in a yard?
How many ounces in a pound?
How many cents in a dollar?
Name three things sold by the pound, and three by the yard.
- 20 10. Write these in columns and add:
6478 + 4824 + 5758 + 8692 + 3715 =
13243 + 55436 + 87208 + 87598 =
213 + 432 + 547 + 870 + 789 + 456 =

11.
$$\begin{array}{r} 2564 \\ - 1678 \\ \hline \end{array}$$

$$\begin{array}{r} 7009 \\ - 3407 \\ \hline \end{array}$$

$$\begin{array}{r} 3472 \\ - 2549 \\ \hline \end{array}$$

Joseph-84
Mary-96
Marg-92

12. How many people in a quilt block?

Joseph-78
Mary-90
Margaret-82

Elementary Science—Grade IV.

- 6 1. Name a country from which each of these comes: sugar, raisins, rice, silk, olives, tea.
- 10 2. If the schoolroom is 32 feet long and 24 feet wide, represent it on paper by a ruled space where 1 inch stands for 8 feet. Place the teacher's desk and the rows of seats in their proper place in this space as they are in your classroom, and print in the directions of the north, west, east, and south sides.
- 7 3. Name three birds which stay all winter. Which of them is very friendly?
- 4 Name two birds that eat insects, and two that eat seeds.
- 5 How could you tell a woodpecker's nest from a robin's (give two or three differences).
- 8 4. What do we learn from the fact that dew forms on the outside of a glass pitcher containing ice-water? Also that steam from a kettle disappears in the air.
- 4 5. What four weeds are likely to be found in a garden?
- 2 What two insects may do harm to the garden plants?
- 6 Name three useful insects and tell in what way each is useful.
- 8 6. Name two birds (different ones in each case) that (1) eat insects (2) sing (3) eat weed seeds (4) are shot as game birds.
- 5 7. What kinds of fish are found in lakes and streams in Alberta? Name five.
- 5 How do fish get air, and how do they breathe?
- 5 How do fish move their bodies through the water?
- 5 8. What is the work of the lungs?
- 5 What is the work of the heart?
- 5 Why should the skin be kept clean?
- 5 Why should we always wash the hands before eating?
- 5 Why should we always brush the teeth before going to bed?

Art—Grade IV.

- 25 1. Place the twig of willow or other plant in a suitable position before you on the desk and with brush and black paint or ink make a sketch of it with a few strokes of the brush.
- 25 2. Make a narrow margin with lead pencil about a half sheet of drawing paper. In the space within print the words "Potatoes for Sale". The letters may be outlined with lead pencil and partly finished with black ink or paint using a brush.

- 25 3. Name three pictures which you have studied this year. Tell what you remember to have seen in one of them, and tell what pleased you about this picture.
- 25 4. The booklet and other work done during the year will count for 25 marks.

Literature—Grade IV.

- 12 1. Quote any three of the following:
 "We wake the prairie echoes"—8 lines.
 "And where have you been, my Mary"—8 lines.
 "Sweet and Low"—8 lines.
 "A wet sheet and a flowing sea"—8 lines.
 "Little brook, little brook"—6 lines.
 "What is the red on our flag boys?"—8 lines.
 Or the same amount of any other selections from the reader.
- 15 2. Give in a few lines the picture that comes to your mind in each of these (any three):
 Damon and Pythias on the Scaffold.
 David's Fight with Goliath.
 The Christmas Dinner at Bob Cratchit's.
 John Ridd's Farmyard.
- 15 3. **The Inchcape Rock:** Where did this happen? Who are the two people mentioned in the story and what did each do? Show that the pirate had only himself to blame.
- 12 4. **Phaeton:** What kind of story is this? What was Phaeton's request of his father? What happened as a result? What became of him?
- 10 5. **Michael the Upright:** Why was the boy given this name? What honors came to him?
- 5 6. **The Walker of the Snow:** What happened to the speaker in the valley? Explain these:
 5 The moose bird.
 5 A capuchon of gray.
 5 But no token of communion gave he by word or look.
- 16 7. **John Gilpin:** Who was John Gilpin? What arrangement was made to celebrate their wedding-day? How did John miss the dinner?

Reading—Grade IV.

SILENT READING

Pupils will open their reader at page 247 and read that page and also the following page. This will take seven minutes and the pupils will then be handed this paper with the following questions, which are to be answered in single sentences:

- 50 1. Why did sailors not like to leave merchant ships in those days to go into the navy?
 2. What was the work of the press-gang?
 3. What did sailors do when they heard the press-gang were about?
 4. What did Captain Cook do?
 5. Under what general did he serve?
 6. What work was he called on to do?
 7. What danger was he in while doing this?

ORAL READING

- 50 Pupils will be asked to read one piece of prose and another of poetry from the reader of sufficient length to judge the following:
 1. Position, manner, utterance.
 2. Pronunciation.
 3. Expression and general effect.

Language—Grade IV.

- 10 1. Tell five things about **one** of these: An Indian, The sea, The flag.
 16 2. Turn to the story of Cincinnatus in the reader, page 145 and explain what these words in the lesson mean as well as you can: rejoicing, festal, inexperienced, glorious, tidings, mounds, homage, messengers.
 8 3. Put all the marks necessary in the following:
 I dont know whats the matter with it.
 Who has Johns book.
 12 4. Give the opposite of each of these words:
 bright, help, smooth, thin, friend, give.
 21 5. Write each of these in sentences correctly:
 there, their, they're; pain, pane; through, threw.
 3 6. Write the address of a letter to yourself.
 Write a letter to a little friend who has gone to live in the city, telling him or her three things that have happened.
 15 7. Tell in ten to twelve lines what you remember of the story of the Pied Piper, or of Cyclops or of the Death of Baldur.

Spelling—Grade IV.

- 75 1. These words are to be dictated:
 charm, grand, roof, summer, chair, finger, lamb, number, remove, serve, smoke, weep, basket, expect, invite, noble, twelve, against, grape, please, second, tribe, western, chose, history, season, simple, middle, travel, beauty, narrow, reason, knives, several, allow, though, knot, labor, equal, attend, meant, pleasant, upper, centre, guard, machine, present, regard, harness, pencil (50 words—one and one half marks off for each error).

- 25 2. Write the following from dictation:
 The hood has fallen on the curb.
 Frank sprang backward and stumbled on a barrel.

Arithmetic—Grade IV.

- 14 1. Put these in columns and add them:
 (a) $6473 + 9286 + 3590 + 3765 + 8754 + 9845 + 6984 =$
 (b) $\$432.87 + \$789.80 + \$576.42 + \$67.20 + \$234.81 =$
- 14 2. Subtract and prove:

$$\begin{array}{r} 40,689,543 \\ 9,843,670 \\ \hline \end{array} \qquad \begin{array}{r} 890,563 \\ 321,675 \\ \hline \end{array}$$
- 14 3. Multiply—780,653 by 76.
 97,650 by 439.
- 21 4. Divide—1,326,543 by 521.
 34,679 by 57.
 876,971 by 90.
- 8 5. Write in figures CCCLXXXIII, DCLXI
- 9 6. Find $\frac{3}{4}$ of 56; $\frac{2}{3}$ of 30; $\frac{4}{5}$ or $\frac{35}{4}$.
- 5 7. At 5 cents a pint find the value of 14 quarts of milk.
- 5 8. How many pounds of cheese will weigh as much as 640 ounces?
- 5 9. How many seconds are there between half past one and a quarter to two?
- 5 10. Find the cost of 5 hundredweight and 16 pounds of meat at 12 cents a pound.

OUTLINE MAPS

- | | | |
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| 2. N. America | 7. England and Wales | 11. South Africa |
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GRADE III. NATURE STUDY

NOTE:—A manual entitled "Nature Study for Grades III and IV" will be available in the Fall. Besides containing the subject matter prescribed for these grades it includes many helpful suggestions in regard to exercises. It is illustrated by numerous line drawings and written in a style easily understood by pupils of these grades. For prices in class lots see our September catalogue.

Next year's magazine will contain Grade III Art by R. W. Hedley, Instructor in Art, Victoria High School, and G. F. Manning of the Provincial Normal School, Camrose.

THE FIRST BIRDS OF SPRING

The Meadow Lark.—To hear the clear song of the meadow lark from the top of a pole or a nearby tree some warm morning in the latter part of May is a certain sign that winter's reign is over. Crows and robins often come back from the south before the weather is safe for them to be here, but the meadow lark is the true herald of spring.

Late in May the pair of meadow larks settle down to the work of making their nests in pairs. A spot is selected on the ground among some long dried grass and a tunnel of about a foot in length among the grass leads to the nest which is covered and hidden usually at the foot of a low bush. The nest is therefore difficult to find. From four to six spotted eggs are laid, the color being white or pale blue.

In size the meadow lark is rather larger than the robin or blackbird. The color is bright yellow below with the sides spotted with brown. Above they are greyish brown. Two white tail feathers show quite plainly when the bird is flying.

Meadow larks are quite harmless to the crops of farm or garden, and they make their usual food on worms, beetles, grubs, many of which we are glad to be rid of. They also eat the seeds of grass and some wild plants.

The Bluebird.—Happy is the boy whose bird-house the bluebirds choose for their home. The brightly colored male birds are the first to come and they are seen spying out a likely place for a nest, usually hollow openings in trees a few feet from the ground. Later when the females arrive, known by the duller blue of their plumage, a choice of location is made and nest building begins. The eggs are from four to six in number, and are of a pale blue color. The food of bluebirds consists of beetles, spiders, grasshoppers chiefly. Sometimes the parents are seen on the ground along with the lately fledged young. In this case they are feeding on grasshoppers. The bluebirds may be classed as true friends of the farmer. They are worth encouraging to stay in the neighborhood of our homes. We may attract them by

providing nesting places for them carefully concealed from public gaze, by keeping away all cats, and by supplying nesting material such as feathers and unravelled rope or twine. The western bluebird is not a songbird like the eastern bluebird, and it has not the reddish color of the breast that the eastern bird has.

The Slate Colored Junco is a well-known bird about the size of the sparrow and of about the same habits, but coming to us quite early in spring from the south. The bird is a slaty black above, the under parts are white, while two white feathers in the tail, plainly seen when the bird is flying, serve as a means whereby the bird may be easily known. The bird often nests near people's houses, choosing a spot in a poplar thicket and locating the nest on the ground, sometimes in the shelter of a tin can or box. Feathers, fur, wool, and moss are the materials used and it is amusing to see the birds make use of these if a basket of such materials are placed in their neighborhood. The birds live on seeds and small worms or insects which they are seen searching for among the dead leaves on the ground among the trees.

The Cowbird.—This is one of the few birds which we may call lazy. Cowbirds build no nest, nor do they feed their young or take any interest in them at all. The female bird lays single eggs in the nests of other birds while the owners are not guarding their nest. Sometimes the birds that are thus imposed upon throw the egg out or build a new nest, but usually the egg is allowed to stay and it hatches a few days before the other eggs. The young cowbird is thus larger than the other young birds of the nest, and crowd them out, or at least gets the larger share of the food brought by their foster parents. Children will recognize the cowbird's egg in nests which they may find by its usually larger size and by the color which is a dull white, irregularly mottled with brown.

Cowbirds are seen wherever cattle are pasturing. They follow close at the heels or at the head of the cattle to catch any insects which may be disturbed by the animal, displaying in this also a lazy disposition since they seem to wish to avoid digging for the insects themselves. However, the birds are very busy as we watch them flitting about among the cattle in the pasture. They seem particularly chummy with the buffalo in the parks, and in the olden days they were known as buffalo birds.

Cowbirds are small blackbirds. The bills are somewhat smaller and stouter than the blackbirds. The body of the male is jet black and the head brown. The female is ashy brown with stripes below. The voice is an unpleasant grating squeak.

The Warblers.—Children should be on the look-out for the pretty yellow warblers which are quite common where there are any trees in which they may build their nests.

Often they can be encouraged to come near the house by providing for them a bundle of strings and horse-hair from which they may build their nests. This may be tied to a post or tree near the house so that their actions may be watched. Their nests are built in small trees in a crotch. The yellow warbler is one bird that will not hatch out cow-bird's eggs, but builds right on top of the strange egg another nest in which the female lays her own. These yellow warblers are very small birds, and being of a yellow color are often called wild canaries. They are smaller than canaries, however. Their voice is a lisping chirp. The female is of a greenish yellow color, not nearly so brightly colored as the male, and both have reddish stripes on the breast. The food of the warblers is insects, and they are therefore useful birds which should be welcomed near our homes. Several other species of the warblers are found, almost all of which have some coloring of yellow in their plumage.

The Snipe.—Little children have no doubt heard the rapidly repeated whistle of this bird as it circles downward in the air at a great height above the ground during the evenings or the dull days of the spring and summer. This is the love call of the male, and it is one of the never-to-be-forgotten sounds we associate with the prairie country. The bird we speak of is properly called "Wilson's Snipe", and has been named after a great observer and lover of birds who described the bird many years ago. Sometimes also the bird is called the Jacksnipe. It is a favorite game of the sportsman in the fall, not on account of its size, for it is rather small for a game bird, but because of its being so quick on the wing and difficult to bring down with the shotgun. Snipes are particularly fine eating. They are found in the autumn around wet places where with their long slender bill they feel around in the mud for the insects which are their chief food.

In appearance snipes are very peculiar. The bird stands about eight inches high. The legs are quite long and slender, and the neck also. The body is plump. The bill as said above is slender. The bird is well suited for its life around the muddy edges of sloughs where it can wade about, or with its long toes stand on the soft mud. It flies with a short jerky motion dodging from side to side. The color is well adapted for hiding the bird, being of a dull grey color, striped with dark lines, and it is difficult to see while it is on the ground. The nest is on the ground, often at the foot of a dead stump where the bird can be on the look-out for approaching enemies.

SPRING FLOWERS

Pupils of this grade should name and recognize these flowers: violet, false Solomon's seal, lungwort, buffalo bean, buttercup, and in addition to these, some of the particularly noticeable flowers of the neighborhood, such as the crocus anemone, sweet coltsfoot, blazing star, and orange lily.

SOME SPRING FLOWERS

The Violet.—Soon violets will be in bloom again, ready to be gathered by eager hands of little children. It is not well that all flowers we see should be gathered by us and packed away in bunches soon to wither and be lost. Plants need the flowers so that they may grow seed for growing new plants, and if all flowers were picked by us, we would in a few years not have any pretty flowers in the neighborhood at all. But in the case of the violet there will be little danger of this for there are more flowers than people can possibly gather.

Look at the blue violet as we see it on the hill among the grass where it loves to grow. Let us note two or three things especially about it, and then leave it to grow. First look at the shape of the flower and its color, and try to think of a flower it reminds us of. Then look at the leaf, and note the beauty of its form. Everyone is charmed with the beauty of the violet leaf just when it is unfolding. Then look at the sort of place the violets grow in when they are at their best. Everything about the little violet is so lovely that poets in all the years gone by have often spoken of it.

The violet grows in rich grassy places sheltered by the trees. The leaf is heart shaped. The flower has a relative in our gardens that is loved by all, namely the pansy, and the appearance of both of these flowers as we look into them has something of the expression of a person's face, and always brings a message of brightness and joy.

There is a wood violet also which has a white flower with the back of the petals of a purplish tinge. It is a larger plant than the blue violet, and the leaf is large and beautifully heart-shaped in form. This flower has a most lovely perfume, and it may have been this flower that prompted Shakespeare to say: "To throw a perfume on the violet is wasteful and ridiculous excess".

The Buttercup.—Earliest of all our prairie flowers almost is the little yellow buttercup of the prairie. Scarcely has the snow melted and the severe frosts ended than the children bring them in having spied the blossoms among the grass where they are huddled low against the ground as if afraid as yet of the chill winds. Buttercups have always been favorite flowers of children and poets. The bright yellow of the flowers brings us a cheery message, and the courage of the tender-looking little plant in braving the occasional frosts of early May makes us love it. Then the leaf has a very pretty form also, the upper ones like little fingers clasped about or near the flowers as if to lend protection, and the lower ones nicely scalloped along the edges and reaching up on the stem each like a little fan. The flower if looked at closely shows five greenish leaves below the yellow ones. These soon drop off, their work of caring for the tenderer yellow ones being done. The petals, as the colored parts are called, attract the insects to the flower

to get pollen and nectar. After the flower withers, a number of seeds form in a little knob at the end of the stem. The roots of the buttercup remain in the ground from year to year and are not killed by the frosts of winter, although the leaves are. Thus the buttercups are ready to come up whenever the first warm days of spring come.

Sweet Coltsfoot.—Only children who live in the wooded districts will find this flower, but long before the first of May it appears in the open places among the willow thickets or along the edges of sloughs. Long before the leaves are seen the little bunch of yellowish flowers appears. They are followed by whitish woolly seeds somewhat like those of the thistle. The leaves appear later, and being large and standing on their stalks straight up from the ground, are sometimes called 'wild rhubarb', a very unsuitable name. The leaves are broad and pointed, and are covered with a white woolly down.

Lungwort.—Clusters of red and bright blue flowers hang from the edges of the hill tops along the river banks and in the edges of the thickets in June. These bell-shaped flowers are those of the lungwort. How our plant got the name is not quite clear, but it has relatives among the English flowers, and in olden times the plant was regarded as of value when taken as a medicine for lung troubles. We now know there is little value in the plant as a medicine, but the name is a pretty one and reminds us of the olden times. The leaf has a handsome appearance also, and the whole plant is among our most attractive flowers. Before opening, the bell-like flowers are pink, and as they open farther they become a bright blue. The lungwort does well when planted in the garden, and as the root does not die in the winter, it grows on from year to year.

Solomon's Seal.—A plant of the lily family with a cluster of white flowers, this is one of the most noticeable flowers of the woodland districts, or the poplar groves. The stem and leaf are somewhat like the plant we have in our house called "the Wandering Jew". The stem is about a foot high and the leaves grow on each side of it with the flowers in the axils of the leaves at the top. Pull up the plant from its place of growth among the soft loam among the leaves. It will be seen that the root stock is scaly, and someone with imagination named the plant from this fact, namely, that the form of the root seemed to him to resemble the seal which kings used for stamping their sign in wax.

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6. What was the dream of John Cabot?
7. What country did he discover? What was the result?
8. Why was there rivalry between England and Spain?
9. Who was the first Englishman to sail around the world?
10. Tell the story of the adventures of Drake, Hawkins, and Raleigh.

Chapter VII.—French Explorers in North America:

1. What was the North-West Passage for which the explorers sought?
2. What products did they hope to bring from the East?
3. Draw an outline map and trace on it Cartier's explorations.
4. Tell the story of the colony founded in Acadia by Champlain.
5. When and by whom was Quebec founded?
6. What country did La Salle hope to find?
7. What difficulties did he have to face?
8. Why was the French king willing to help La Salle to found a colony on the Gulf of Mexico?
9. Why did the attempt fail?
10. Why did La Salle's men turn against him?
11. Why did Champlain take part in the Indian wars? What was the result?

Chapter VIII.—Explorations in the West:

1. What was the motive of Henry Hudson?
2. How did he discover the Hudson River?
3. How did he happen to land on the shores of Hudson Bay?
4. Tell the story of his winter there.
5. Why did his crew not support him during the hardships?
6. What became of Hudson?
7. How did the story reach Europe?
8. To what did the adventures of Groseilliers and Radisson lead?
9. How far west did the sons of La Verendrye travel?
10. What river did Hearne explore?
11. For what two things is Alexander Mackenzie remembered?
12. For what are the following men noted: Vancouver, Fraser, Thompson, Franklin, Amundsen?

Chapter IX.—The Huron Missions:

1. Who was the first to urge Christian missionaries to come to America?
2. Why did they go first to the Huron tribes?
3. Describe the Huron settlements.
4. What difficulties did Brebeuf and his fellow priests meet in Huronia?
5. Why were few converts made?
6. Tell the story of martyrdom of Lalemant, Daniel and Brebeuf.

7. Why did the mission on St. Joseph's Island fail?
8. What became of the Huron nation?

CIVICS

Community Life:

1. How did your community begin? Where did it get its name? What is there about the place which attracted settlers to it?
2. Are any of the first buildings in your community still standing? Where was the first school? When did the railroad first reach your community?
3. In what ways are you better off than were the people of Saxon England?
4. What things does the council of your community provide for you?
5. In what way does your father's business depend (a) on the man who lives next door to you? (b) on other people in your community?
6. Make a list of the things you use every day which were not provided in your home.
7. Why do you prefer to live where there are other homes, other people, instead of hundreds of miles away from anyone else?
8. Explain how "division of labour" works out (a) in your home, (b) in any industry with which you are familiar.
9. What things do young people learn in a home?
10. In what way is living in a home good training for living in a community?
11. What can you do to make life in the home pleasant?
12. What organization provides you with a school?
13. What is meant by "un-social" behaviour in school? Why is it unfair?
14. Why does the law compel every boy and every girl to attend school? If all the schools in Alberta were closed what do you think would be the result?
15. Mention some of the laws that must be observed by the citizens of your community? Why are they necessary?
16. What good work is done by churches, clubs, and other societies?
17. How is it arranged so that every citizen may have a voice in government?
18. What, do you consider, are the duties of a good citizen?

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GRADE VII-VIII. COMPOSITION

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NOTE:—A manual in Composition for Grades VII, VIII containing the material that has appeared serially in the Alberta School Magazine this year will be available in the Fall. It may be obtained in class lots at a popular price. See our September catalogue.

A progressive series of lessons on Grade VII Arithmetic along the lines developed in our "Exercises in Arithmetic for Grade VI" will appear in next year's magazine.

JUNE OUTLINE

(11 Lessons; 17 Exercises)

- Lesson 107—Study of Typical Essays.
- Lesson 108—Essay Subject—River Driving.
- Lesson 109—Study of Typical Essays.
- Lesson 110—Pronoun Reference.
- Lesson 111—Repetition of Sounds.
- Lesson 112—Essay Subject—Far-away Fields Look Green.
- Lesson 113—Suffixes.
- Lesson 114—Suffixes.
- Lesson 115—Prefixes.
- Lesson 116—Synonyms.
- Lesson 117—Correction of Errors.
General Questions.
Examination Papers.

LESSON 107

STUDY OF TYPICAL ESSAYS

In the critical study of an essay the chief aim is to discover whether or not the writer has achieved his purpose. If this is accomplished, many minor defects may readily be overlooked. The pupil should realize as early as possible that each writer (including himself) has a certain personal style which can never be fully copied or transferred, and while it is the purpose of the study of Composition to learn the general principles of writing and to practise them, the pupil should endeavor to criticize in a constructive manner without falling into the habit of condemning an essay for minor variations from general rules. It is only by adopting this attitude that criticism will be helpful.

In choosing short essays for study throughout the year, care has been taken to select only those that do follow closely the general principles of essay writing. The essay for consideration this month, "In a Canoe", is especially well written. Yet, if a person wished to be fastidious, he might point out that the introductory paragraph has no mention of **Time**, that the place is very indefinite, and the characters are included in that very impersonal use of "you". He

might say that the conclusion is too abrupt, that there is no **concluding paragraph**, and that the division between paragraphs is not clearly defined. But, while these things may be casually noted, it is not the way to benefit from the study of this essay. Rather the object should be to discover whether the purpose of the essay has been attained, whether the interest of the reader has been won and held, and to find out what methods the writer has used to gain these ends.

IN A CANOE

(From the "Great Divide" by Lord Dunraven)

Among all the modes of progression hitherto invented by restless man, there is not one that can compare in respect of comfort and luxury with travelling in a birch-bark canoe. It is the poetry of progression. Along the bottom of the boat are laid blankets and bedding; a sort of wicker-work screen is sloped against the middle thwart, affording a delicious support to the back; and indolently, in your shirt sleeves if the day be warm, or well covered with a blanket if it is chilly, you sit or lie on this most luxurious of couches, and are propelled at a rapid rate over the smooth surface of a lake or down the swift current of some stream. If you want exercise, you can take a paddle yourself. If you prefer to be inactive, you can lie still and placidly survey the scenery, rising occasionally to have a shot at a wild duck; at intervals reading, smoking and sleeping. Sleep, indeed, you will enjoy most luxuriously, for the rapid bounding motion of the canoe as it leaps forward at every impulse of the crew, the sharp quick beat of the paddles on the water, and the roll of their shafts against the gunwale, with the continuous hiss and ripple of the stream cleft by the curving prow, combine to make a most soothing soporific.

Dreamily you lie side by side—you and your friend—lazily gazing at the pine-covered shores and wooded islands of some unknown lake, the open book unheeded on your knee; the half-smoked pipe drops into your lap; your head sinks gently back; and you wander into dreamland, to awake presently and find yourself sweeping round the curve of some majestic river, whose shores are blazing with the rich crimson, brown, and gold of the maple and other hardwood trees in their autumn dress.

Presently the current quickens. The best man shifts his place from the stern to the bow, and stands ready with his long-handled paddle to twist the frail boat out of reach of hidden rocks. The men's faces glow with excitement. Quicker and quicker flows the stream, breaking into little rapids, foaming round rocks, and rising in tumbling waves over the shallows. At a word from the bowman the crew redouble their efforts, the paddle shafts crash against the gunwale, the spray flies beneath the bending blades. The canoe shakes and quivers through all its fibres, leaping bodily at every stroke.

Before you is the seething mass of foam, its whiteness broken by horrid black rocks, one touch against whose jagged sides would rip the canoe into tatters and hurl you into eternity. Your ears are full of the roar of waters; waves leap up in all directions, as the river, maddened at obstruction, hurls itself through some narrow gorge. The bowman stands erect to take one look in silence, noting in that critical instant the line of deepest water; then bending to his work, with sharp, short words of command to the steersman, he directs the boat.

Suddenly the canoe seems to pitch headlong into space. Whack! comes a great wave over the bow; crash! comes another over the side. The bowman, his figure stooped, and his knees planted firmly against the sides, stands, with paddle poised in both hands, screaming to the crew to paddle hard; and the crew cheer and shout with excitement in return. You, too, get wild, and feel inclined to yell defiance to the roaring, hissing flood that madly dashes you from side to side. After the first plunge you are in a bewildered whirl of waters. The shore seems to fly past you. Crash! You are right on that rock, and (I don't care who you are) you will feel your heart jump into your mouth, and you will catch the side with a grip that leaves a mark on your fingers afterwards. No!

With a shriek of command to the steersman, and a plunge to his paddle, the bowman wrenches the canoe out of its course. Another stroke or two, another plunge forward, and with a loud exulting yell from the bowman, who flourishes his paddle round his head, you pitch headlong down the final leap, and with a grunt of relief from the straining crew glide rapidly into still water.

EXERCISE A.

Answer the following questions in regard to the foregoing essay:

1. Is this essay Narrative, Descriptive, Expositive or Argumentative? State fully your reasons for your choice. (See Grade VII Outline for May.)
2. Select the topic sentence and key-words of the first paragraph. Show the unity of the paragraph by selecting all the words that refer to these key-words. (See Grade VI Outline for October.)
3. Compare definitely the tone of the first and last paragraphs. What is the reason for the difference? (See Grade VI Outline for November.)
4. In what paragraph is the climax of this short essay? Write out the exact words of the climax. (See Grade VII Outline for February.)
5. What method does the writer use to create and maintain excitement?
6. Who is supposed to be in the canoe? Why does it make any difference who it is? (See April Outline for VII-VIII.)
7. Write out the subject of each paragraph.
8. Is there a good reason for commencing a new paragraph in each instance? Could paragraphs one and two be united? State your reasons whether for or against. Similarly consider paragraphs three and four.
9. Make a list of all the describing words in paragraphs two and three and briefly explain their value.
10. Make a list of all the forceful or emphatic words in paragraphs five and six. Show how they improve the essay.

LESSON 108

<p>Essay Subject RIVER DRIVING</p>
--

The running of logs from the camps down the river to the mill is the most exciting incident in the lumbermen's occupation. The pupils may gain much information regarding the method from pictures and accounts in the Geography, and from stories of the eastern provinces such as Ralph Connor's "Man from Glengarry". Oral discussion with the aid of a little imagination will discover the chief risks and dangers to be encountered but it should be left to the pupil to introduce the characters of his own story and to fill in the details.

LESSON 109

STUDY OF TYPICAL ESSAYS

The following essay, "Discovery of the Albert Nyanza", is composed in a somewhat similar style to the last one studied, but the tone is more sustained throughout. It is written in choice English, every phrase and sentence of which is worthy of serious consideration from the standpoint of arrangement and composition. Read the selection carefully several times and study it closely in order to grasp clearly the thought and tone before attempting to answer the questions in the exercise.

DISCOVERY OF THE ALBERT NYANZA

The day broke beautifully clear, and having crossed a deep valley between the hills, we toiled up the opposite slope. I hurried to the summit. The glory of our prize burst suddenly upon me! There, far beneath, like a sea of quicksilver, lay the great expanse of water—a boundless sea-horizon on the south and south-west, glittering in the noonday sun; and on the west, at fifty or sixty miles' distance, blue mountains rose from the bosom of the lake to a height of about 7,000 feet.

It is impossible to describe the triumph of that moment; here was the reward for all our labor—for the years of tenacity with which we had toiled through Africa. England had won the sources of the Nile! Long before I reached this spot, I had arranged to give three cheers with all our men in English style in honor of the discovery, but now that I looked down upon the great inland sea lying nestled in the very heart of Africa, and thought how vainly mankind had sought these sources throughout so many ages, and reflected that I had been the humble instrument permitted to unravel this portion of the great mystery, when so many greater than I had failed, I felt too serious to vent my feelings in vain cheers for victory, and I sincerely thanked God for having guided and supported us through all dangers to the good end.

I was about 1,500 feet above the lake, and I looked down from the steep granite cliff upon those welcome waters—upon that vast reservoir which nourished Egypt and brought fertility where all was wilderness—upon that great source so long hidden from mankind; that source of bounty and of blessings to millions of human beings; and, as one of the greatest objects of nature, I determined to honor it with a great name. As an imperishable memorial of one loved and mourned by our gracious Queen and deplored by every Englishman, I called this great lake the "Albert Nyanza". The Victoria and Albert lakes are the two sources of the Nile.

The zigzag path to the lake was so steep and dangerous that we

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were forced to leave our oxen with a guide, who was to take them to Magingo and wait for our arrival. We commenced the descent of the steep pass on foot. I led the way, grasping a stout bamboo. After a toilsome descent of about two hours, weak with years of fever, but for the moment strengthened by success, we gained the level plain below the cliff. A walk of about a mile through flat, sandy meadows of fine turf, interspersed with trees and bush, brought us to the water's edge. The waves were rolling upon a white pebbly beach. I rushed into the lake, and thirsty with heat and fatigue, and with a heart full of gratitude, I drank deeply from the source of the Nile.

My men were perfectly astounded at the appearance of the lake. The journey had been so long, and "hope deferred" had so completely sickened their hearts, that they had long since disbelieved in the existence of the lake, and they were persuaded that I was leading them to the sea. They now looked at the lake with amazement—two of them had already seen the sea at Alexandria, and they unhesitatingly said that this was the sea, but that it was not salt.

It was a grand sight to look upon this vast reservoir of the mighty Nile, and to watch the heavy swell tumbling upon the beach, while far to the south-west the eye searched as vainly for a bound as though upon the Atlantic. No European foot had ever trod upon its sand, nor had the eyes of a white man ever scanned its vast expanse of water. We were the first; and this was the key to the great secret that even Julius Caesar yearned to unravel, but in vain. There was the great basin of the Nile that received every drop of water, even from the passing shower to the roaring mountain torrent, that drained from Central Africa toward the north. This was the great reservoir of the Nile!

EXERCISE A.

1. What type of essay is this (i.e. Narrative, etc.)?
2. What is the prevailing tone? Support your answer by definite examples.
3. Of what composition value are the short sentences—
"I hurried to the summit."
"The glory of our prize burst suddenly upon me!"
"England had won the sources of the Nile!"
"This was the great reservoir of the Nile!"
4. Criticize the sentence beginning, "Long before I reached this spot—," as to
 - (a) length
 - (b) number of ideas
 - (c) general sentiment.

Try to improve it by subdividing into several sentences.
5. State the subject of each paragraph.
Select the topic sentences and the key-words in them.
6. State the reason for beginning a new paragraph in each case.
7. Make a list of exceptionally good phrases as, for example, "nestled in the very heart of Africa".
8. Classify as loose or periodic those sentences beginning:
"As an imperishable memorial——."
"A walk of about a mile——."
"They now looked at the lake——"
"There was the great basin——."
"There, far beneath,——."

(See December Outline for VII-VIII.)

9. Where is the climax of the essay? How can you account for its unusual position? How is interest sustained after the climax?
10. Study the concluding paragraph. What qualities does it possess as a summary? Select what you consider to be the strongest sentence of the group and give a reason for your choice.

LESSON 110

PRONOUN REFERENCE

Refer to September Outline, Lesson 5.

EXERCISE A.

Make any necessary corrections or rearrangements in these sentences.

1. If any pupil loses books or pencils they should report to the office at once.
2. It is very necessary that each boy should do their own work by themselves.
3. Neither John nor his brother know their lessons well enough.
4. The vicar told his son that he might sell the colt if he could get enough money for him.
5. As a result of his bargain with the stranger he sold him a gross of green spectacles.
6. No one ever knows how much they should trust strangers when they meet them.
7. The reverend looking gentleman told Moses that he would make a good bargain in buying his spectacles from him.
8. His father realized that he had made a mistake in sending him and that he had been imposed upon by a prowling sharper who was too clever for him.
9. The boy thought no one ever received credit even if they tried to do their best.
10. Everybody is deceived sometime or other in their lives.

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LESSON 111**REPETITION OF SOUNDS****EXERCISE A.**

By using synonyms or by rearranging the sentence, improve each of the following so as to avoid the repetition of sounds.

1. Many Scotch settlers settled in the Selkirk Settlements founded by Lord Selkirk in 1812.
2. The emigrants had emigrated from their homeland to the land of the Indian and buffalo.
3. They had to struggle with straggling parties of savages as well as with natural obstacles.
4. The destruction of their crop destroyed any remaining hope of remaining in the settlement all winter.
5. The Indians refused to provide provisions and this refusal caused great disappointment.
6. The scanty products of the chase scarcely produced enough food for the women and children.
7. That winter, the natives, although generally generous, refused the hunters permission to hunt in their hunting grounds.
8. The natives often alarmed the terrified women and children with alarming shouts that tended to terrify and alarm the men themselves.
9. The settlers sought safety at Pembina, seventy miles away.
10. It was curious to observe the curiosity of the Indians over trifling trinkets and bright beads.

LESSON 112**Essay Subject****FAR-AWAY FIELDS LOOK GREEN**

Develop the following brief account into an interesting story. Supply names, dates, places and events as desired. A brief oral discussion of incidents will help materially.

Harold is a boy fifteen years of age who has always enjoyed the comforts of a good home. He has had little experience in travel or in shifting for himself. He has reached the second year in High School, but owing to a disagreement with his parents and teachers he suddenly decides to leave both school and home. He has heard of a boom in a city several hundred miles away where work, such as he can do, may be obtained. Not having money enough for a railway ticket, he has to work or beg his way along the road. On the journey he meets with both bad and good fortune, but finally reaches his goal. The situation is vastly different from what he expected and he meets with many obstacles due to lack of strength, education, training and experience. After several months of discomfort and

hardship he realizes the value of the opportunities he so lightly discarded at home. Meanwhile, his family have made continuous attempts to locate him. He is finally discovered; a reconciliation is made, and he returns home, but with a very different attitude towards the work required of him.

LESSON 113

SUFFIXES

Study the following suffixes and study their value in the examples given.

- ive—inclined to—offensive (inclined to offend).
- tion—indicating the act of—observation (act of observing).
- ity—added to nouns or adjectives to form verbs—fortify (to make strong).
- et- (to make strong).
- ist—an agent—novelist (one who writes novels).
- al—an ending usually used to form adjectives (indicating relation to)—mental, naval, national, moral.
- ic—an ending used to form adjectives or nouns (indicating a state or manner)—economic, emphatic, metallic.
- ar—an ending used to form adjectives (indicating possession)—lunar (belonging to the moon).
- en—an ending used to form verbs (indicating to make)—lighten, quicken, soften.

Define the following words so as to show the value of the suffix in each instance.

EXERCISE A.

mollify
mental
loyalist
literal
liquefy
florist
eternal
caustic
dental
magnify

EXERCISE B.

whiten
regular
instructive
insular
identify
infective
judicial
corrosive
economist
edify

EXERCISE C.

informal
exhaustive
legal
harden
glacial
Gallic
fanatic
detective
critic
dentist

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LESSON 114**SUFFIXES (CONTINUED)**

Point out the suffixes in the following words and show their value in determining the meaning of the words.

EXERCISE A.

eaglet
laborious
lambkin
kindred
irreparable
homeward
harmful
guardianship
graceless
rigorous

EXERCISE B.

friendship
fortitude
forceful
seedling
saintlike
sagacious
ringlet
priestcraft
noiseless
methodist

EXERCISE C.

generalship
pugnacious
headless
fiendish
servitude
ruler
priceless
peaceable
livelihood
languish

LESSON 115**PREFIXES**

Point out the prefixes in the following words and show their value in determining the meaning of the words.

EXERCISE A.

reinstate
reject
pursue
prescribe
promise
progress
persuade
forecast
foreseen
expel

EXERCISE B.

discredit
postscript
intersect
intact
superhuman
superintend
prefer
prejudge
prefix
interchange

EXERCISE C.

transpose
suffix
submarine
regain
recall
uneven
inquire
depart
dissuade
dialect

LESSON 116**SYNONYMS****EXERCISE A.**

Select the most suitable word in brackets and rewrite the sentence. Give reasons for your choice.

1. The citizens gave the governor a (warm, hearty, sincere, cordial) reception.
2. Wolfe's soldiers stood (calm, firm, steadfast) in the face of the French fire.
3. What part of Canada did Samuel Hearne (discover, explore)?
4. We could not ride home as we had (squandered, spent) all our money.
5. The prodigal son (squandered, spent) his money in riotous living.
6. What (gain, profit) did you get from that lecture?
7. He made a (gain, profit) of ten percent on all his goods.

8. When Rip came back his townsmen were not very (civil, genteel, polite).
9. What king (followed, succeeded) George III on the British throne?
10. The opposition refused to (yield, concede, surrender) a single point of the argument.
11. His work was completely (fulfilled, accomplished) and his duty (accomplished, fulfilled).
12. His entrance into the contest was not (welcome, acceptable) on account of his previous record.

LESSON 117

CORRECTION OF ERRORS

EXERCISE A.

Correct the errors in the following sentences. Give reasons wherever possible.

1. A mouse seen a lion who had laid down for a hour.
2. He came triping and runing and climed up on to the lion's back.
3. My he said this hill is slipry. Sudenly the lion awoke up. He grabed the mouse and draged him to him.
4. The mouse said please let me go and I might do something for you.
5. A few days latter, the mouse herd the lion rore and he tried to find the noise and he found the lion and gnawed the ropes and set the lion free.
6. And the lion said you were right when you said you would do something for me and he said thank you and went away.
7. Once a gready dog was carring a bone he had stole off of a farmer.
8. In crossing a brigde he seen his shadow. He groud and the other dog groud to.
9. Finnaly he dropt his bone and jumpt after the other dogs bone.
10. He didnt find no other dog and he lost both bones and this is the story of the gridy dog.

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GENERAL QUESTIONS

Write out as complete an answer as you can to each of these questions. If necessary first review the lesson on which each question is based. Refer to Outlines for Grades VI, VII and VIII.

1. Why is it wrong to say—I seen, I done, he don't, I have drove, you was, there ain't, I have wrote, it is him, don't lay there, should of gone?
2. What is meant by the Topic Sentence? By the Key-words of the topic sentence?
3. State four reasons for commencing new paragraphs.
4. Why is repetition of the same words or phrases to be avoided? When is it permissible to use them?
5. Why is marking the accent of words so important? State several rules for division of words into syllables.
6. What are the characteristics of a good concluding paragraph?
7. What is meant by unity between paragraphs? How is it obtained?
8. What spoils the clearness of a sentence? Give examples.
9. By what means may unity be obtained and preserved in a paragraph?
10. Name the general divisions of a composition. What facts do you expect to find in the first division?
11. State the value of the complex sentence in composition. Of the simple sentence.
12. What is the climax? Where is it found? How usually expressed? State several examples.
13. Of what value is a plan for an essay? Of what value is a plot? State the difference.
14. State what is meant by connecting links between sentences. What is the nature of several of these?
15. What is slang? Distinguish between slang and bad grammar.
16. What does the length of the sentence have to do with composition?
17. Define Loose and Periodic sentences. Give an example of each.
18. Into what classes are compositions divided? Define each.
19. What is the value of the conversational essay?
20. What is meant by the tone of an essay? How is it maintained? How does the same prevailing tone assist unity?
21. Of what use is a knowledge of the general principles of composition in letter writing? What else is essential in a well written letter?
22. Define synonym, antonym, homonym. Give six examples of each.

Examination Papers

GRADE VII COMPOSITION

Lethbridge, June 1927

- I. ~~2~~ (a) Define: Topic Sentence.
~~3~~ (b) What should it contain and where is it usually found in a paragraph?
10 (c) Write a paragraph of about fifteen lines using the following as a topic sentence.
"It seemed impossible that anything so delightful could happen on that sultry July afternoon."
- II. 10 Make a plan and then write a composition of from thirty to forty lines on one of the following:
20 Little Gavroche.
A Favorite Story.
A Great Snowball Fight.
Life in a Manorial Village.
Empire Day.
My Favorite History Character.
- III. ~~2~~ Define: prefix, suffix.
Explain the meaning of the following words by showing the value of the prefix or suffix.
mistake, witchcraft, unhappy, kingdom, expel, lambkin, brooklet, hardship.
- IV. Arrange the following sentences in their proper order to make a sensible paragraph:
15 His example was followed by the rest, whose hearts indeed overflowed with the same feelings of gratitude. He entered his own boat, richly dressed in scarlet, and holding the royal standard. On landing he threw himself on his knees, kissed the earth, and returned thanks to God with tears of joy. Columbus made signal for the ships to cast anchor, and the boats to be manned and armed. As he approached the shore, he was delighted with the purity of the atmosphere, the crystal transparency of the sea, and the extraordinary beauty of the vegetation.
- V. ~~5~~ Use in sentences the following words:
allowed, prophet, aisles, alter, diary.
- VI. Rewrite the following sentences using the correct word where a choice is indicated. Give reasons for your choice.
10 1. I cannot wait longer, but (shall, will) go at once.
2. (May, Can) I eat the cake?
3. He is determined that he (shall, will) go.
4. She did not (teach, learn) us that subject.
5. This book is different (to, from) yours.
- VII. 15 Write a letter to a friend expressing thanks for a birthday present and inviting him or her to join a camping party for a week during the holidays.

GRADE VII COMPOSITION

Lethbridge, June 1926

- I. 4 What is meant by the Keywords in the topic sentence?
- 10 Write a paragraph of about fifteen lines using the following as a topic sentence:
 "On approaching nearer he was surprised at the peculiar appearance of the stranger's clothes."
 Underline the Keywords.
- II. Select the proper word in brackets and rewrite the sentence neatly.
- 2 (a) Our cat (may, can) catch all (off, of) the mice (in, into) the house within a (week, weak).
- 1½ (b) The farmer has much (patience, patients) while (sewing, sowing) the grain during the (wary, weary) hours of a hot spring day.
- 2 (c) The (currant, currant) ran swiftly as we (toed, toad, towed) the boat towards its mooring.
- 1½ (d) Mary called (allowed, aloud) as John thrust his head (threw, through) a chimney hole in the (sealing, ceiling).
- III. 2 Define: (a) prefix.
 (b) suffix.
- 10 Write five words containing prefixes and five containing suffixes and underline the prefix or suffix in each case.
- IV. Write the following, putting in capitals and punctuation marks where necessary.
- 10 hark how it rings across the world that cry the king god bless him from one whole continent from a hundred peninsulas from five hundred promontories from a thousand lakes from ten thousand rivers and from seventy out of every hundred ships at sea
- V. Change to Indirect Narration.
- 7 "I've done it," said Summers.
 "Yes," I said, "but you've been a long time about it."
 He examined the clock with a practised eye and then—
 "It doesn't seem to me," he said, "to be requiring cleaning."
- VI. 20 Suppose one of your friends is sick in the hospital. Write a friendly letter supplying names and dates, and telling him or her of any interesting or humorous happenings with which you are acquainted.
- VII. 30 Write a three or four paragraph composition (thirty or forty lines) on one of the following:
 Japan. A Trip to Waterton Lakes.
 A Just Reward. The Best Game I Ever Saw.

GRADE VIII COMPOSITION

Lethbridge, June 1925

- I. Punctuate and paragraph the following: (deduct $\frac{1}{2}$ mark for each error)
- 13 At this exclamation all eyes turned upon the notary oh read read sir cried Samuel clapping his hands but sir said Father Daniel to the notary what is this paper a will answered the notary a will which reopens the whole case how sir cried Father Daniel in a fury reopens the whole question by what right it is impossible added Rodin we protest against it.
- II. Make a plan for and write a composition of about forty lines on one of the following:
- 5 1. The Sea Fight from Ben Hur.
2. An Interesting Country I Have Studied.
3. A Hockey Match.
4. Our Prairie Province.
5. Ben Hur as a Galley Slave.
- 35 6. Antonio's Agreement with Shylock.
7. The Courtship of Bassanio and Gratiano at Pdaua and the Playful Trap Laid for Them After the Trial.
- III. Rewrite using the correct word of each bracketed pair. Give the reason for your choice:
- 3 (a) The boy (sat, set) the basket on the table and then (lay, laid) down.
- 4 $\frac{1}{2}$ (b) The day has (went, gone) so (quickly, quick) that I have not (did, done) half my work.
- 3 (c) We (ran, run) down a moose but we have not (saw, seen) one since.
- 3 (d) (May, Can) I ring the bell or (will, shall) you do it?
- 3 (e) (Who, Whom) did you tell to bring lunches for you and (I, me)?
- 1 $\frac{1}{2}$ (f) Was it (him, he) that you meant?
- IV. Define:
- 6 homonyms, antonyms, and synonyms.
- 9 Give three sets of examples for each.
- V. Correct:
- 2x7 1. We are liable to have a nice day tomorrow.
2. What line of work are you doing now?
3. He loaned me a book.
4. He left go of the rope.
5. He had ought to go with them.
6. He gave him and I the book.
7. The result was different than I expected.

GRADE VIII. LITERATURE

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NOTE:—The topics of next year's course in Grade VIII Literature not covered in this year's series of articles will be treated in the 1928-29 Alberta School Magazine.

LESSON 45

THE BROOK

The greater part of this poem is a stream of thoughts and memories which flows through the mind of Lawrence Aylmer, an Englishman, who after twenty years of absence in India has returned to his English home. (A summary of the story is given at the foot of the Reader, page 357.)

I. Edmund and the Brook (1-34)

These lines relate the parting of Lawrence Aylmer and his brother Edmund, a young poet, of whose verses Lawrence is reminded as he sits musing by the brook where they parted twenty years before.

(a) Recollections of Edmund (1-22)

What do you know about the speaker of these lines? (See ll. 197-101). Picture Lawrence Aylmer as he sits on a stile in the long hedge by the brook. Why does the brook revive memories of his brother Edmund? What does he tell us about his brother? Why did Edmund go to Italy? Explain the significance of the phrase "too late" (2). What class of men is referred to in line 3? What was Edmund's attitude to money? What was his ideal? In what terms is his imaginative ability described? How is his youthful immaturity pictured? How did his love of the brook express itself? How does Lawrence express his own feelings about the brook? Explain "branding summers", "Neilgherry air", and "primrose fancies". What does the speaker fancy that the brook is prattling?

(b) The Brook's Song (23-34)

Here begins Edmund's song of the brook, which is revived in Lawrence's mind by the sight and sound of the purling water. Picture the course of the stream from its source, where the coots and hern love to frequent, to its outlet. What scenes mark the progress of its course? What expressions suggest that the upper part of its course is rapid? Explain the words, "haunts", "coot and hern", "sally", "bicker", "thorps". How is the brook compared to mankind? What lesson is suggested by this comparison?

II. The Landscape (35-50)

As Edmund's verses are singing in his memory, Lawrence lets his eye rove to the neighboring scenes associated with the brook and his childhood.

(a) The Adjacent Scene.

Notice the thought that drowns out the prattling of the brook. Turning from the memory of his brother's death, what scenes next enlist the speaker's attention? What change does he note? Picture the situation of Philip's farm.

(b) The Brook's Song.

Notice that again the prattling of the brook breaks in on his picture. What images does the brook's song call up? Explain the phrases "sharps and trebles", "field and fallow", "fairy foreland".

III. Recollections of Farmer Willows (51-66)

The sight of Philip's farm bordering the purling stream at once calls up memories of old Philip and his daughter. What was Philip's outstanding peculiarity? How does the speaker emphasize his constant high-pitched chattering? What are "grigs"? Comment on the aptness of the epithet "high-elbow'd". Notice how the song of the brook interrupts the soliloquy. What do these lines add to your picture of the brook? Explain "grayling" and "water break".

IV. Recollections of Katie Willows (67-185)

In these lines the speaker recalls a half-painful episode of his youth, when to assist Katie in making up a quarrel with her lover, James Willows, he had carried off old Philip and patiently endured his interminable chatter.

(a) Katie Willows (67-73)

Study carefully this description of old Philip's only child. What do you infer were Lawrence's feelings towards her? Put his description into your own words. What is implied in the phrase "yet most meek"? Explain "lissome", "bashful azure".

(b) Lawrence's Visit to Katie (74-90)

These lines introduce the theme of the whole division; that is, Lawrence's good turn; and picture the occasion of it. Note that this visit occurred just before his departure for India. Is there anything significant about that? By what epithet does he refer to Katie? What does he tell you about Katie's lover? Picture the bridge across the brook by which he reached the farm. Explain the figure "a hoary eyebrow for the gleam beyond it". Is there anything significant in the fact that Lawrence was whistling a bar of Bonny Doon? Notice the vividness of the epithet "scolding". Describe Katie's reception of Lawrence. Account for her embarrassment.

(c) Katie's Healthy Feelings (91-95)

These lines describe Katie's sound sense and natural feelings. In this respect she was above her station. Notice carefully the phrases that describe her. Explain each of these. Notice that genuine feeling expresses itself in action; but sentimentalism, such as romantic novels arouse, never incites to action. Katie was different from the novel-reading girl of the day.

(d) Katie's Request (96-118)

This passage explains Katie's predicament, and her appeal to Lawrence to help her out. Explain the situation that was causing Katie's unrest. How do you account for Katie's hesitancy in answering Lawrence's questions? What other sign does she give that she was embarrassed? How was her father a hindrance to her designs? How has the writer prepared us for this peculiar weakness of old Philip? What was the request that Katie made of Lawrence? Explain the expressions, "a wizard pentagram", "petitionary grace".

(e) Lawrence's Ordeal (119-156)

These lines describe how Lawrence, for Katie's sake, drew old Philip from the house and listened to his endless talk, while the lovers made up their quarrel. Picture clearly this part of the story. How does the speaker make you realize how boring was old Philip's talk? Explain the following: "wheat-suburb", "approved him", "copse and fern", "serpent-rooted", "He gave them line", "Golden Fleece". With what story does this passage close?

(f) End of the Ordeal (157-185)

Unable to endure more of old Philip's endless talk of his horses, Lawrence finally drew him back to the house. Explain "while I breathed in sight of Haven", "coltish chronicle". What suggestions of humour do you see in this passage? How does the speaker suggest the length of time they have been absent from the house? What signs were there that Katie's troubles were over? Notice how the song of the brook breaks in again on Lawrence's reverie. Picture the various images suggested. Explain the following: "hazel covers", "netted sunbeam", "brambly wilderness", "shingly bars". What words in the song of the brook have been repeated three or four times? These words are called the refrain. What does the refrain emphasize?

V. Life's Losses (186-196)

In these lines Lawrence Aylmer pensively broods on the impermanence of life. What three persons does he mention as having passed away from their well known haunts? What has become of them? What does he mean by the "dome of Brunelleschi"? How has fate rewarded old Philip Willows? Notice the sound of the swish of waves in the line, "By the long wash of the Australasian seas". Explain "April-autumns".

VI. The Lost Restored (197-238)

This passage discloses how life's losses are sometimes unexpectedly restored.

(a) The Appearance of Another Katie Willows (197-230)

Notice how the poet here (197-201) gives us the key to the foregoing soliloquy. What is gained by keeping from us this explanation until now? Picture Lawrence Aylmer. How old was he? Explain "tonsured head". To what does

the poet refer to by "waifs of rhyme"? What interrupted Aylmer's musing? Describe the maiden who appeared to him. What words in the description have been previously used to describe Katie Willows? Why was Aylmer perplexed?

(b) Katie's Explanation of the Mystery (231-238)

Explain in your own words who the maiden was and how she came to be there. Notice that there is no mention of James, the father of the second Katie Willows and of her brother. What do you infer from the concluding lines of the poem?

EXERCISE 45

- taken*
1. (a) Who wrote the song that the brook sings?
 (b) Tell what you have learned about him.
 (c) Describe the brook in your own words.
 (d) What part does the song play in the longer poem?
 2. (a) Tell what you know of Lawrence Aylmer.
 (b) Do you think he was in love with Katie Willows? Discuss this.
 3. "Sweet Katie, once I did her a good turn."
 (a) What does the speaker refer to?
 (b) Explain how in doing this service he was made to suffer.
 4. (a) Who was "old Philip"?
 (b) What was his peculiar trait.
 (c) Illustrate how old Philip tired people with his lavish waste of words.
 5. (a) Under what circumstances did Lawrence Aylmer meet the younger Katie Willows?
 (b) Explain who she was.
 (c) Describe her.

LESSON 46

RIP VAN WINKLE

Analysis of the Story.

- I. Rip Van Winkle and His Associates.
- II. Rip's Sojourn in the Kaatskill Mountains.
- III. Rip's Return to His Native Village.
- IV. Rip's Identity and His Story Confirmed.
- V. Rip's Reestablishment in Village Life.

I. Rip Van Winkle and His Associates (pp. 200-206)

These pages give us the situation, describing the scene and the period; they introduce the main character, Rip Van Winkle, and give us an admirable picture of him and his associates.

1. **The Kaatskill Mountains.**—The first paragraph interests us in the dominant feature of the scene. What is it? Locate on a map the geographical features mentioned. In what part of the United States is the scene of the story laid? How is our interest in the Kaatskill mountains aroused?

2. **The Dutch Village.**—Next we have a description of the quaint old Dutch village in which Rip Van Winkle lived. Picture it. Where was it situated? By whom was it founded? Who was Peter Stuyvesant? Mention some of the characteristic features of the houses in the village.

3. **Rip Van Winkle.**—Here begins a description of the character of Rip Van Winkle. At what time did he live? Remember that Great Britain lost her American colonies in 1776. How was Rip Van Winkle unlike his ancestors in character? How does the writer describe his character? What happy circumstance did he owe to his domestic discipline? Explain the following: "obsequious", "conciliating", "pliant", "malleable", "termagant". How has the writer appealed to our sense of humour in this paragraph?

4. **Rip's Popularity.**—With whom was Rip a great favorite? Account for it. How did the women show their kindly feeling towards Rip? How did the children? What does this reveal about Rip's personality? Explain "hanging on his skirts", "with impunity".

5. **Rip's Predominant Weakness.**—What was the chief weakness in Rip's composition? Explain "insuperable aversion". Illustrate Rip's readiness to engage in unprofitable activities. What is a "Tartar's lance", a "fowling piece"?

6. **Rip's Neglected Farm.**—By what detail does the writer picture Rip's neglected farm? Explain "patrimonial estate". In what two ways had Rip's farm suffered as a consequence of his aversion to work?

7. **Rip's Neglected Children.**—How are Rip's children described? Picture his son Rip. What are "galligaskins"?

8. **Rip's Termagant Wife.**—The first of this paragraph describes Rip's easy going disposition. What phrases especially contribute to that? The greater part of the paragraph, however, deals with his meek sufferance of his wife's scolding. Why is Rip described as a "hen-pecked husband"? Explain how Rip reacted to his wife's tirades? What phrases in this paragraph are mildly amusing? Why?

9. **Rip's Sole Companion.**—In what way were Rip and his dog companions in misery? Describe Wolf's behaviour in the house of Dame Van Winkle. Point out what is amusing in this paragraph. What words and phrases are especially vivid. Explain "gallows air", "yelping precipitation".

10. **The Village Club.**—Describe the community in which Rip found relief from his wife's tirades. Where did these village loafers congregate? How did they occupy themselves? Describe the schoolmaster. What is amusing in this paragraph? Explain "sessions", "rubicund", "dapper".

11. **The Dictator of the Club.**—By whom were the opinions of the club controlled? Describe his manner of presiding. Describe his manner of making known his views.

Point out what is amusing in this description. Explain "junto", "patriarch", "vehemently", "approbation".

12. **The Invader of the Club.**—Explain how Rip's refuge in the club was disturbed. Describe Dame Winkle's intrusion upon the tranquillity of the club. Explain "termagant", "virago".

13. **Rip's Refuge in the Woods.**—What source of escape from his disagreeable experience did Rip find? How did his feelings find an outlet? Explain "alternative", "wistfully", "reciprocated".

II. Rip's Sojourn in the Kaatskill Mountains (pp. 206-211)

Paragraphs 14-26 relate how Rip Van Winkle, hunting one day in Autumn, high up in the Kaatskill Mountains, accompanied a singular stranger, carrying a stout keg of liquor, into a secluded retreat, where in company with a number of quaint outlandish persons, he drank so freely of the liquor that he lost consciousness, and fell into a deep sleep lasting for twenty years.

1. **The Hunting Expedition.**—Picture clearly the circumstances that brought Rip into the Kaatskill mountains. Picture the scene that lay before him as he lay on the green knoll late in the afternoon.

2. **The Deep Mountain Glen.**—Describe the glen that Rip perceived from his grassy knoll. Explain "shagged", "impending cliffs". How is the coming of evening emphasized? Account for Rip's loitering here so late. Why did he sigh?

3. **The Mysterious Stranger.**—Explain how Rip's attention was drawn to the strange figure who approached. Whence did the stranger come? Describe Rip's feelings. Account for Rip's going to the stranger's assistance. Describe the stranger.

4. **The Ascent to the Amphitheatre.**—Picture clearly Rip and his strange companion as they clambered up the gully. What unusual thing was Rip aware of. Describe the place to which they ascended. What were Rip's feelings during the ascent? Why was he not disposed to talk? Explain the following: "complied with alacrity", "mutually relieving", "ravine", "amphitheatre", "incomprehensible".

5. **The Strange Company.**—Picture the sight that Rip saw when they entered the amphitheatre in the mountains. Describe the quaint dress of the men. What was peculiar about their looks? Picture the leader of the odd-looking personages. Of what was Rip reminded by this strange group? Explain "nine-pins", "doublets", "jerkens".

6. **The Silence and Gravity of the Company.**—Describe the manner of the strange men playing nine-pins. What circumstance accentuated the mysterious silence of the party? What remark has been previously made that is here explained?

7. **Rip's Reception.**—Describe the manner of the mysterious men on Rip's approach. How did their strange behaviour affect him? Describe the strange interlude that followed.

8. **Rip Falls Asleep.**—Explain how Rip's senses became overpowered. What was the beverage that he had so liberally consumed? Why may we infer that there was something supernatural in this whole incident?

9. **Rip's Awakening.**—Where did Rip find himself when he awoke? Picture the circumstances. What memories did he recall? Why was he penitent?

10. **Rip's Loss of His Gun and Dog.**—What reasons had Rip on awakening to feel mystified? What was his conclusion with respect to his gun? What did he think had become of Wolf? Explain "fowling piece", "roysterers".

11. **Search for the Retreat.**—What resolution did Rip make with a view to recovering his gun and dog? What new loss did he perceive when he got up to walk? Picture his passage from the green knoll down into the glen. What amazing discovery did he make there? Describe his efforts to get up the ravine.

12. **End of the Search.**—Picture the situation that confronted Rip where he expected to find the entrance to the amphitheatre. Instead of an opening what did he find? Describe Rip's predicament. What did he determine next to do?

III. Rip's Return to His Native Village (pp. 211-220)

These pages narrate how bewildered Rip returned home to find that most astonishing changes had taken place during his absence.

1. **Strangeness of the Country People.**—As Rip was approaching his native village what experience did he have that surprised him? What change did he find had taken place in himself? Explain "recurrence of this gesture".

2. **Changes in the Village.**—Mention the various changes that Rip perceived when he entered the village. What feelings did he have on perceiving this unusual strangeness? How did he account for his supposed stupidity? Explain "addled".

3. **Changes in Rip's Home.**—Account for Rip's feelings as he approached his own home. Describe the changes that he discovered there. Why did the behaviour of the dog affect him so deeply? Picture his realization of his deserted and desolate home. Explain "connubial fears".

4. **Changes in the Village Inn.**—What remarkable changes did Rip find when he went to his old resort? Describe the new structure that had succeeded the village inn. Picture the liberty-pole that stood where the old shade tree had once stood. What was remarkably strange about the pole? Explain how the sign of the village inn had been

changed. What historical events are suggested by these changes. Explain "incomprehensible", "metamorphosed".

5. **Changes in the People.**—Picture the crowd of folk about the door of the village inn. In what way did their nature seem changed. What two outstanding personages had disappeared. Describe the character that was the centre of attention. Of what was he talking? Why did his talk bewilder Rip? Explain "disputations", "phelgm", "haranguing", "vehemently", "Babylonish jargon".

IV. Rip's Identity and His Story Confirmed (pp. 214-218)

These pages disclose how Rip in conversation with the village folk, established his identity as a former resident, who for twenty years had been missing from the place.

1. **The Tavern Politicians Question Rip.**—Picture Rip as he appeared to the village tavern crowd. What three persons questioned him? Why was Rip puzzled at their questions? What is meant by "Federal" and "Democrat"? Explain "akimbo", "austere".

2. **Rip Confesses His Allegiance to England.**—Picture the self-important old gentleman in the cocked hat. What official was he? How did he display his authority? How was Rip's innocent declaration of allegiance received? Explain "tory", "refugee".

3. **Rip Inquires About Old Friends.**—Who were the old neighbors that Rip asked about? What did he learn concerning each? How was he affected at hearing of these changes? Explain "austerity", "culprit", "congress".

4. **Rip Reveals His Identity.**—How was Rip's appeal to be recognized received? Picture the person that bore Rip's name? Whom do you take him to be? How was Rip affected at seeing him? What disclosure did Rip make about himself? How did he express his bewilderment? How were his words received by the bystanders? Explain "precise counterpart", "precipitation".

5. **Rip Avows Himself to His Daughter.**—Picture the woman who attracted Rip's attention. What information did she give Rip? How did Rip then disclose his identity?

6. **Rip Recognized by An Old Woman.**—Picture the old woman who next came forward. How did she confirm Rip's assertion? Notice how frequently we have had the fact asserted that Rip had been absent for twenty years.

7. **Rip's Story Received.**—How did the villagers receive Rip's story of his twenty years' sleep? What did these looks and actions signify?

8. **Rip's Story Corroborated.**—Picture Peter Vanderdonk. What qualifications did he possess that made his opinion respected? How did he corroborate Rip's story? Point out in what respects his assertions correspond to Rip's experience. Explain "versed", "traditions", "corroborated", "vigil".

V. Rip's Reestablishment in Village Life (pp. 218-220)

The remainder of the lesson tells us how Rip Van Winkle resumed his old walks and habits, taking his place in the village club of idlers, where he was revered as one of the patriarchs and where his story was almost universally accepted as gospel truth.

1. **Rip's New Home.**—With whom did Rip go to live after he got himself and his story accepted? How did Rip's son and heir show that he had inherited the old man's ways? Explain "ditto of himself", "evinced an hereditary disposition".

2. **Rip's Resumption of His Old Ways.**—With whom did Rip find companionship? Explain the position he filled among the habitués of the village inn. What difficulty did he have to cope with in taking up life again? What was his attitude to the newly acquired political freedom? What other kind of freedom did he value more? Explain and illustrate his inability to overcome the habits established under Dame Winkle's tyranny. Explain the following: "impunity", "patriarch", "chronicler", "torpor", "despotism", "petticoat government", "yoke of matrimony".

3. **Rip's Story Accepted.**—Explain how Rip's story became current. What exceptions were there to this universal belief? How do the Dutch inhabitants still confirm the truth of it? What particular class of men fervently yearn for a similar experience? Explain the figurative meaning of "a quieting draught of Rip Van Winkle's flagon".

EXERCISE 46

1. (a) Describe Rip Van Winkle.
(b) Describe his home life.
(c) What were his chief means of escape from domestic troubles.
2. Describe the village inn and the junto of idlers that resorted there.
3. Tell the story of Rip Van Winkle's sojourn in the Kaatskill mountains.
4. Enumerate all the changes that Rip Van Winkle discovered after awaking from his night's sleep.
5. Explain how Rip Van Winkle's identity was established after his return to his native village.
6. (a) Describe the company of strangers that Rip discovered in the wild retreat of the Kaatskills.
(b) What was Peter Vanderdonk's explanation of this strange company.
(c) How do the Dutch inhabitants still show their belief in the superstition?

LESSON 47

STRAWBERRIES

This selection is the last of the lessons in **Silent Reading**, the main object of which should be, not so much to know the facts, as to experience the feelings, and imagine the scenes and pictures, called up by the writer. In reading it, therefore, one should allow one's imagination to have free range. Note that Burroughs is dealing with both tame and wild strawberries.

EXERCISE 47

1. Why is the strawberry the hope of the invalid?
2. By what figurative expressions does the writer suggest the exquisite qualities of the strawberry?
3. What delights are revived by the memory of the strawberry days?
4. Explain what is meant by describing the strawberry plant as almost an evergreen.
5. Why is the Downer strawberry so highly desirable?
6. Describe the qualities of the Wilson berry.
7. How does the writer make us feel the deliciousness of wild strawberries?
8. What are the haunts of the wild strawberry? Distinguish the wood berry from the field berry.
9. Describe the favorite haunt of the wild strawberry.
10. What delightful experiences are associated with picking wild strawberries?
11. Why did the writer as a boy excel as a berry picker?
12. What qualities should one possess to be a successful berry-picker?

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LESSON 48

THE MERCHANT OF VENICE

This is the last of the books for **Supplementary Reading** named in the Departmental Regulations. It should be noted, however, that only **two** of the four books prescribed are necessary for examination requirements. For this reason and because of lack of space our treatment of this book must be very brief.

The Merchant of Venice is a drama representing a threatened calamity that is narrowly averted. It is composed of four stories skilfully woven together.

1. **The Bond-Story** is the main plot, the great fact of which is the escape of Antonio, a merchant of Venice, from the revenge of Shylock, a rich money-lending Jew of Venice, who has long hated Antonio for personal insults and for lending money gratis. In a moment of weakness Antonio had signed a bond promising to forfeit a pound of his flesh if he did not pay within a specified time the sum of three thousand ducats which Shylock had lent him.

2. **The Caskets-story.**—The great fact of this story is Bassanio's winning the hand of Portia by a lottery; that is, by choosing out of three caskets,—of gold, silver, and lead, respectively,—the one containing Portia's portrait. Although this is a minor story it is the means of setting the Bond-story in motion. For it was his furnishing of Bassanio with the money to go to Belmont to win the fair Portia that involved Antonio with Shylock and led him to sign the fatal bond.

3. **The Elopement of Jessica** is what is called an under-plot. This story has a close connection with the main plot. Jessica is the motherless dark-eyed daughter of Shylock, who unable to endure the harshness and restraint of her loveless home elopes with Lorenzo, a warm friend of Antonio and of Bassanio. In doing so Jessica carries off sundry bags of Shylock's ducats and jewels. This action exasperates Shylock to a rage that bodes ill for Antonio, who is in the Jew's power.

4. **The Episode of the Rings.**—This incident arises out of the Caskets-story. After the marriage of Portia and Bassanio, the heiress of Belmont bestowed upon her husband all her wealth and property, solemnizing the transaction with a ring, which he swore never to part with. In like manner Bassanio's squire, Gratiano, pledged himself to Nerissa, Portia's maid. At the trial of Antonio, however, the two husbands yield their rings to their own wives disguised in male attire. This episode helps to dispel the tragic strained impressions of the Trial-scene.

EXERCISE 48

1. (a) Explain what reasons Shylock had to hate Antonio.
(b) Explain how Antonio came to sign Shylock's bond.
2. (a) What conditions had Portia's father imposed upon her?
(b) What inscriptions did the three caskets bear?
(c) What suitors preceded Bassanio in his choice of the casket?
(d) What terms were imposed upon each of them?
3. (a) Describe Jessica.
(b) Tell the story of her elopement.
(c) What effect does her action have upon Shylock?
4. (a) Describe Bassanio's choice of the caskets.
(b) Describe the circumstances of Portia's giving Bassanio the ring.
5. (a) Picture the scene in the court at Antonio's trial.
(b) Tell the story of Antonio's trial.
6. (a) Explain how Portia and Nerissa got their rings from their husbands.
(b) What afterwards grew out of this incident?
- 7 Describe as fully as possible each of the following characters: Shylock, Portia, Antonio.

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